

Music for Common Worship III
A Basic Guide

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RS  M

MUSIC FOR COMMON WORSHIP
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Contents

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Introduction

What does this guide set out to do?

To help churches with the introduction and best use of *Common Worship*

and specifically the introduction and use of music

to suggest that the introduction of *Common Worship* offers the opportunity (even requires us)

to re-examine the place of music and musicians in worship

to raise broader issues about

music and worship

music and change

and especially how these issues affect people

and their relationship with God

to suggest that some very basic features of music can help us to think about the ways in which we shape worship together

to examine the Sunday Services of *Common Worship*

to introduce the first two volumes of *Music for Common Worship*

to raise questions about planning worship

to offer practical advice on music in local service booklets.

You will find the guide raises many of the issues as questions, allowing you to consider solutions in the context of your local situation. There is no attempt to provide a 'quick fix'.

Who is this guide for?

Anyone involved in discussing, planning or leading worship in their local church

and 'church' here refers to any worshipping group or community, whatever its nature, size, age-range, cultural mix, outlook or resources

but especially

members of a worship or liturgy group or committee

including

clergy

readers

musicians

members of the PCC or equivalent body

members of the church.

What does the guide include?

There are four main sections:

Music, Worship and Change

Music and Worship

Music, Worship and Change

Joined-up Worship

Three sections which raise issues about worship, music in worship and the change to *Common Worship* in the context of the local church.

This material is presented in headline and note form, and may form a basis for discussions in parish committees or planning groups.

Music and *Common Worship*

The Holy Communion

A Service of the Word

The Pastoral Services

A general review of the new services and the opportunities and challenges for music within them, with a separate section on psalms and canticles.

Music for Common Worship

Music for the People

Music for Common Worship I: Music for Sunday Services

Music for the President

Music for Common Worship II: Music for the President

An overview of the new musical resources.

This material is also found (though not always in an identical form) in the introductory sections to *Music for Common Worship I* and *II*, but brings it together here for the benefit of those who may not have access to all the music books.

Practical planning

Questions for those undertaking planning, suggestions for local service booklets, notes on ongoing opportunities and other resources, and a table of psalms and canticles.

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The challenges and opportunities of *Common Worship*

The new orders of service are grouped under the title *Common Worship* and not 'The Book of Common Worship'.

The title serves as a reminder that *Common Worship* offers a pattern and resource for worship, not a book of services to be read from beginning to end.

Each act of worship in *Common Worship* includes four elements

- we are welcomed
- we encounter God in the words of scripture
(and, in some services, in the sacrament)
- we are changed by that encounter
and respond in praise and prayer
- we are sent.

Each form of service has an underlying structure

- which reflects those principal elements
- which needs to be understood
- and then kept in mind by those leading the worship
 - when planning the service
 - during the service
 - when reflecting on the service.

Within the structure, key elements are identified

- but there are choices to be made about
 - what we say or do
 - how we say or sing or do it
 - where in the church
 - and in what posture
- and about
 - which of us says or sings or does something
 - which of us takes the lead at each point.

Wholeness, balance, shape and coherence matter

- within the complete service
- within each section of the service.

Common Worship offers challenges and opportunities for

- greater awareness of liturgical structures
- more active collaboration in planning worship
- more effective use of local resources
- greater responsiveness to the needs of specific churches or worshipping groups within a single church.

Music, Worship and Change

Music and Worship

God's musical people – and that includes everyone

Music

expresses feelings
arouses feelings
touches on the inexpressible and the profound
consists of elements (especially pitch and rhythm)
which affect all of us
and to which we all respond
whether or not we see ourselves as musical or unmusical
is something we encounter
throughout the modern hearing world
and often take for granted
has different styles
and different modes of presentation
which people may like or dislike
has always been an important part of Christian worship
(even where it is consciously limited or excluded).

Christian worship

makes extensive use of sung texts
although references to instrumental music are found
in the Old Testament
and especially in the psalms
which have always been central in Christian worship.

But what music should we use in church?

What happens to us when we step through the porch into church?

Do we have different musical expectations in church?

Do we operate different musical values in church?

Does secular C major sound different from sacred C major?

Is certain music specifically 'Christian' and 'sacred',
or do we 'sanctify' even a secular piece
by 'offering' it to God?

How do we distinguish the use of music which
sets a liturgical text and has a specific place in the liturgy
from music which is 'sacred' but 'additional' to the liturgy?

Musical offerings

Music

helps us to offer our prayer and praise to God
is in itself an offering to God
of our God-given creativity and imagination
of our collective expression

marks the 'specialness' of prayer and praise to God
since it is not our usual way of expressing ourselves
either individually or collectively.

Music and sharing

Music

offers a way of sharing what we want to express together
affirms our common purpose
builds up shared experience and togetherness
through shared melody, harmony and rhythm
strengthens the group
lifts us together from the mundane
may fill us collectively with joy
may help us to express sorrow and pain
may bring peace and tranquillity to those present.

Music, inadequacy and exclusion

Not everything about sharing music in worship is always positive.

Music

can make us feel inadequate (even threatened)
if we feel that
we are not competent or 'musical'
we don't know the tune
we don't feel able to join in
we are expected to join in and don't want to

can make us feel excluded
if we feel that
we don't know the tune
we don't feel able to join in
we are not allowed to join in.

We may need to help ourselves and others

to recognise the extent of our musical gifts
and that – as in other things –
some will be more gifted than others

to be comfortable
even when things seem unfamiliar or unknown
or it seems hard to join in actively

to be prepared to work at difficult aspects of music in worship
to recognise that we can share, offer and give support
when others are active,
whether speaking or making music in worship.

Music and ministry

All that is written above affirms that
music can be a significant part of the ministry of the Church

and that it may help us
to approach God
to encounter God
to respond to God
to offer to God
to build up the shared life of the Church.

It can also be a part of the Church's mission and evangelism
telling the Gospel story
reflecting on it
responding to it.

Therefore we need to think carefully about
the place and use of music in worship
the nature and choice of music
the role and place of musicians in our church, including
their understanding of the ministry of music
their ongoing training and Christian development
the awareness of the ministry of music among clergy, readers,
and others engaged in leading and planning worship.

Music, Worship and Change

Common ground

Across the Church of England there is less common ground than there was even fifty years ago.

Local churches have their own circumstances, resources, repertoires, practices and preferences which affect the idiom, content and conduct of worship.

Within local churches there may be distinct sub-groups who influence the pattern or content of worship from one week to another, or at different services on Sunday, or within a single service.

Common Worship makes a strength of this diversity, and invites us to build up the common foundations which underpin all the worship of the Church.

Each local church has its own way of doing things, rather like every family, and it holds them dear.

At the same time its members belong to a transglobal Western culture, and have come to expect the security which comes from the consistency and commonality of international culture promoted by the mass media.

There is a tension between the local (the culturally particular) and the transglobal (the culturally consistent). This tension has to be recognised. Many wish for aspects of both, and may be frustrated to find neither in their weekly public worship. Set against the memory of the local past and against the standards of the transglobal present, the Church has often been found wanting in its worship.

The challenges for those who plan worship, and especially those who choose music, are

- to build up the foundations of worship
 - by making best use of local custom and practice
 - by seeking out the deeper roots of Christian worship and music inherited from our ancestors across the ages and shared with our contemporaries across the globe
- to rediscover our common Christian inheritance
- to keep worship alive as part of our contemporary encounter with God.

Familiarity and sensitivity to change

Times of change are times of vulnerability.

Familiarity and routine in worship are important to stability, though they may each lead to dullness, inertia and spiritual sterility.

Those who appear to oppose change may well be expressing lack of understanding or vulnerability, or both.

Floating congregations

Fewer churches have regular weekly attendance from the same group of worshippers. Family, social and work circumstances mean that attendance by a substantial number is now irregular.

Such a situation has bearing on the speed and management of change, including musical change. It also raises two related questions:

Who belongs to the local church, and who comes to church?

Those who come to church may be grouped loosely as

- those who are paid or commit themselves to attend in order to fulfil specific functions at least weekly including clergy, readers, musicians and church officers
- those who commit themselves to attend regularly by their own choice
- those who attend when they are able
- those who attend when they are inclined
- those who attend as a visitor or an enquirer.

Defining the borderline between an active member of the church and an occasional attender (who chooses not to be a member) may often be difficult. Yet such distinctions may be important in planning and managing change, and in considering the use of music in that process.

These groupings raise pastoral issues which may have bearing on the worship.

Week by week, who welcomes and who supports each of these groups?

Is, for instance, the principal musician regarded as a servant of the church, a member of the ministerial team, a member of the church community, or is the position undefined? And how does that affect the support given to the musicians by clergy, officers and people?

Making the change

Change

is unsettling and even disruptive
requires additional time on top of the normal routine
is a time when underlying threats, insecurities and prejudices may surface
requires planning and management
may best be achieved in stages.

Planning for change

Who belongs to the team planning change?
Is the team sufficiently representative and comprehensive?
Do they understand the purpose and nature of the change?
Do they understand their role in the planning process?
Whom do they need to consult or inform outside the team?
Is the timetable for **planning** change clear and realistic?
Who will introduce the team to the principles, structures and options within the services of *Common Worship*?
What is the timetable for **making** the change?
Is it realistic and sensibly paced?
How will the change be communicated in advance?
How will the change be explained?
How will the people be supported through the process?
What fall-back or contingency is there
if something goes less well?

Music as an aid to smooth transition

Music may provide familiarity and security at a time of change.
A new order of service may seem less alien if there are familiar hymns or songs.

Changes of season imply changes of musical repertory.
These may be good moments for phasing the processes of change,
and for introducing new music.

Singers and/or instrumentalists
might prepare new music in advance,
sing or play it as a special item one week,
lead everyone in it the following week.

Helping musicians make the transition

Other introductory materials relating to *Common Worship* may help
to bring out the underlying liturgical thinking.

They may enable musicians to feel more confident about
articulating their instinctive awareness of the nature of worship and
music in worship.

Those who are unsure of the basis of *Common Worship* may feel
threatened, marginal, insecure at a time of change; and these feel-
ings may be made manifest in prejudice and even opposition
to change.

Musicians as part of the team

Musicians will need to be part of the team planning for change.
The introduction of *Common Worship* offers an opportunity for
new initiatives
collaboration
strengthening the core of the worshipping community.
The musicians need to be part of that core.

Joined-up Worship

Structure, shape, dynamic and rhythm

Everyone is in some way 'musical'.

We can all recognise structure, shape, dynamic and rhythm.

We make 'melody' whenever we make a succession of related sounds or actions.

We make 'harmony' every time we combine sounds or actions.

We make 'counterpoint' whenever, either alone or together, we sustain two or more sounds or two or more actions at the same time.

We can generate both excitement and calm.

We can recognise high points and low points.

And we do all this within a time-frame, though not necessarily a strictly measured time-frame.

We are always 'shaping time'.

Worship, all of worship, is structured, shaped, has dynamic and rhythm.

In worship we make melody, harmony and counterpoint.

We shape the time-frame of prayer and praise.

As part of the process of planning the framework and pattern of our worship it may be helpful to examine it in relation to time and shape.

Worship has a time line, and a time limit.

How do we use the time-frame for worship?

How much time do we wish to allocate to each part of the worship?

Within each part of the worship, how much time do we want to allocate to each constituent element?

Worship has a structure and a shape.

What are the principal parts of the overall structure?

How is each of these parts shaped?

How does each relate to the other?

Worship has a dynamic.

Where is the high point, the climax?

Does everyone recognise it as a high point?

Where are the points of repose?

And within each part of the worship, where is the climax of that part, where is its point of repose?

Transitions matter too.

Sometimes we may move smoothly from one part of the worship to another, or from item to another; or the transition may be deliberately abrupt, contrasting, arresting.

It may be useful to draw out a graph of a service with a time line along the bottom and a line for climax and repose along the side, observing the implications of structure, shape and transitions.

Of course the pattern may well vary from season to season from week to week.

But, if we have that basic understanding of the pattern perhaps we may be more alert to the underlying structure, shape, dynamic, and rhythm; more aware of the impact of the part we play within that worship.

Worship needs coherence, pattern and shape both when it is very free and when it is strictly planned out.

Worship which consists of a series of items to be gone through one after the other, or a series of slots to be filled, is less likely to enrich the assembly to the full.

Music in worship does not consist of a series of items to be slotted in; music has to be integrated into the overall structure and shape as well as being coherent in itself.

The following sections of this guide set out some of these issues in relation to music and *Common Worship*, and consider some of the practical opportunities offered by the new volumes of *Music for Common Worship*.

Music and *Common Worship*

Music and *Common Worship*

The Holy Communion

Two Orders of the celebration of the Holy Communion appear in *Common Worship*. Each is presented in modern 'you' and older 'thou' forms of language.

Order One is presented as a strong outline framework, clearly structured. This offers great flexibility and challenge. There are relatively few specified texts and a great number of choices. A minority of items are unambiguously required (distinguished by the present tense in the rubric); all the other sections are allowed by choice or option (distinguished by the subjunctive 'may'). This level of flexibility places responsibility on parishes, their councils, their clergy, their worship committees, and their musicians.

Order Two presents the text of The Book of Common Prayer. It is clear from the page what is said, what happens and what follows next. There are few alternative texts. This Order is relatively inflexible, but in traditional language it offers much that is venerable and reassuring to those whose priorities are consistency and stability.

Planning from the foundations

Order One (whether in 'you' or 'thou' forms) will be the basis for celebrating the Holy Communion with music in most worshipping communities. The liturgical challenge is not unlike that of musical composition: for a musical composition consists of a series of materials from which the composer fashions a piece.

Order One presents a range of materials from which the worship committee or planning group selects and fashions to make a liturgy which is coherent, which has structure, shape and balance, which communicates and which has meaning. It requires thought and planning from the foundations up to the detail. The process has to progress from foundations to detail: picking contents and threading them together is unlikely to work.

Music in the Holy Communion should be integrated into the whole plan and pattern. It cannot be used simply as a diversion to break up the spoken word or give the congregation a chance to stand up, any more than it can be used (e.g. by choosing a setting by a single composer) to generate an illusion of unity or coherence. This is an opportunity for collaborative planning, and this needs to happen weeks, not minutes, before the event.

Where do we begin?

Order One consists of four distinct 'movements': Gathering, Liturgy of the Word, Liturgy of the Sacrament, and Dismissal.

The summary at the beginning of the Order identifies the key elements of these four sections:

Gathering (greeting, confession, collect)

Liturgy of the Word
(proclamation and response to the word, prayer)

Liturgy of the Sacrament
(Peace, preparation, Eucharistic Prayer,
breaking of bread, communion)

Dismissal (depart with God's blessing)

The core lies in the two middle sections: the Liturgy of the Word and the Liturgy of the Sacrament, framed by three relatively short elements of Gathering, and by the brief Dismissal. The service gains pace, and is progressively heightened in the first three parts, before dissolving rapidly in the last part.

Although the Liturgy of the Sacrament moves towards the climax

of the breaking of the bread and receiving communion, there is growing solemnity and reverence as we approach the moment when we receive communion.

How can musicians contribute to the planning of this liturgy?

First, we can use our musical sensibilities in discerning the structure, balance, and dynamic of the whole service.

Second, we can consider how the four 'movements' of the Holy Communion relate to one another, and how each part can be coherent in itself. We can consider what idioms of music can strengthen the four parts, both individually and as a whole.

The Gathering

We need assurance in order to enter fully into the opening greeting, and confidence to be willing to confess our sins before our neighbours and God. An opening hymn or song before the greeting needs to lead towards that point. It certainly needs to develop the assurance and confidence among those assembled for worship. The rite of penitence offers choices of text, and some musical settings may allow appropriate time for reflection.

When the Gloria is sung it is as an affirmation of gathering: it includes elements of greeting in the angels' text, of penitence, and of assurance in the closing phrases. (It is worth remembering that the Gloria is an early hymn that became fixed in the liturgy, and another hymn of affirmation and assurance at the Gathering could be equally appropriate.)

The culmination of the Gathering is the collect which 'collects' the assembly, and sums up the act of gathering. Before the collect silence is specified, and it is good to remember the place of silence in the liturgy, every bit as important as the rests in music which serve as points of repose, articulation, and expectancy.

The Liturgy of the Word

The Liturgy of the Word contains substantial numbers of words, and most of them are particular to that service. The readings, the psalm (if included), and the sermon change week by week. With the Creed and the prayers this presents a great quantity of text for us to listen to, hear, understand and consider. As few words as possible, used with care and understanding, may be beneficial.

Given that the words are numerous and changing, there is a case for greater familiarity in the choice of music in this section. This is also the part of the service which offers specific opportunity for seasonal colouring in the music of the psalm, the hymn (if included) and the Gospel Acclamation.

The summary of the service tells us that we proclaim and respond to the word: these are positive features which need to be reflected in the treatment of the whole of this part of the service and in the music.

Some psalms are clearly proclamations and need to be treated as such. Some psalms are more responsive and require different, perhaps more reflective treatment. (The question of how to present the psalms is discussed in more detail later.)

Any hymn or song sung before the Gospel should be chosen as proclamation or response; we need to beware of choosing a hymn or song just because the text fits the readings or Gospel – the mood and feel have to be right as well as the text.

The optional acclamation texts offer an opportunity of proclamation before the Gospel; indeed the acclamation may in some cases replace the hymn or song. Such proclamation does not have always to be accompanied by trumpet blasts: seasonal changes may suggest different moods and means of musical proclamation.

The Creed can offer a point of textual stability after all the varying words of the readings and sermon. The Nicene Creed should enable worshipping communities to affirm their faith with real confidence. Here, after proclaiming and responding to the word, hearing it 'teased out' in the sermon, we should rejoice in our faith, not plough through a catalogue.

A number of imaginative settings of prayer responses are available for the intercessions, and these can be helpful in giving time for reflection after each petition.

The transition from Liturgy of the Word to Liturgy of the Sacrament needs care. The conclusion of the prayers should prepare for the Peace, opening the way for an act of reconciliation in a broken world.

The Liturgy of the Sacrament

This part of the service includes distinct elements, but it is all one coherent movement with its solemn climax in the great thanksgiving, the blessing, breaking and communion of the bread and wine. That coherence needs to be emphasised, and may be enhanced by careful pacing, use of music, and choice of posture.

The treatment of the Peace varies from church to church: it ranges from a mildly embarrassed handshake (with or without smile) to a substantial event which includes local news and hugs as an embodiment of an act of reconciliation. It offers the people the chance to relax and even move about at a mid point in the service.

Our challenge is to draw out the significance of the moment of reconciliation after meeting together, confessing, hearing the word, and praying together. The moment of reconciliation also begins the process of building to the climax of the Eucharist.

If the transition from the prayers to the Peace is significant, then the transitions from Peace to preparation to Eucharistic Prayer are crucial. The reconciled body of the assembly offers itself to God; the focus moves to the holy table and to the offering of bread and wine. In fact this can be a very jerky part of the celebration.

Someone has to decide when to call a halt to the Peace and start the offertory hymn or song. That hymn may or may not be long enough to cover the action of the preparation; some thought needs to be given to this in planning, and in dealing with unexpected timings. Some churches do not use song at this point, but use the silence or instrumental music to prepare for the great

prayer. A number of solutions can be considered, and slotting in a solid hymn may not always be the only (or best) one.

All the Eucharistic Prayers are set to music in their entirety in a range of styles. Complete musical settings of the prayer emphasise its unity, coherence, and solemnity – and solemnity does not mean dullness. Whether the Eucharistic Prayer is sung throughout, sung in part, or said with sung interpolations by the people, its wholeness needs always to be kept in mind. Transitions and flow matter: music needs to serve that flow, not generate hiatus by gaps or changes of gear.

Some of the Eucharistic Prayers involve additional responses or dialogue, and all expect a strong affirmation at their conclusion: these can be heightened and made stronger by singing. The transition from the single voice of the president to a response from all assembled can be a jolt. If there is a transition from the spoken to the sung, it needs to flow.

The impact and scale of the Sanctus has to be judged in relation to the rest of the prayer. This is a particular problem where a choir may wish to express extended exultation in the Sanctus and Benedictus. It is not to suggest that there is no opportunity for musical elaboration, simply that its impact has to be taken into account and shaped as part of the whole.

The flow from the end of the Eucharistic Prayer to the Lord's Prayer, breaking of bread, and the Communion is more easily managed. The Agnus Dei is intended as a litany sung at the breaking of the bread, not a choral anthem in communion; it is sung as the bread which has been consecrated as the body of Christ is broken for the 'sin of the world'.

The final prayer, said after the Communion is preceded by silence, as at the collect in the Gathering. The provision for silence in the rubrics is significant, and should be welcomed by musicians.

The Dismissal

Quite deliberately the celebration concludes rapidly. Within the context of the service this may seem to be a rather perfunctory way to end so significant a celebration, but it is not an ending at all; rather it is a sending out with a blessing and a commission. The moment of greatest intimacy in receiving communion at the holy table leads rapidly to the dispersal of God's people to leave the church and go forth to the world (notwithstanding coffee and Traidcraft sales).

After the silence and prayer at the end of the Liturgy of the Sacrament, that sense of outward movement needs to be generated in the concluding part of the service. As at the beginning of the service, this is a moment of assurance. That assurance may lead to departure with energy and exuberance or with quiet purpose and confidence. Different celebrations and different seasons may invite different treatments.

A Service of the Word

A Service of the Word is different from the normal orders of service of the Church of England. As the introduction in *Common Worship* observes: 'It consists almost entirely of notes and directions and allows for considerable local variation and choice.'

The extent of the responsibility facing those who plan A Service of the Word is considerable: it is theological, spiritual, pastoral, structural, stylistic and aesthetic. The introduction continues:

those who prepare for and take part in A Service of the Word should have a clear understanding of the nature of worship and of how the component parts of this service work together. Leading people in worship is leading people into mystery, into the unknown and yet the familiar. This spiritual activity is much more than getting the words or the sections in the right order. The primary object in the careful planning and leading of the service is the spiritual direction which enables the whole congregation to come into the presence of God to give him glory. Choices must be made responsibly by leaders of this service or by groups planning worship with them, whether the service is an occasional one, or a regular one....

Much of the earlier part of this guide has in mind the challenge of developing an 'understanding of the nature of worship', and raises the question of the ministerial responsibility placed upon musicians. The new liturgies demand awareness and sensitivity at all sorts of levels.

A Service of the Word will be particularly attractive to those worshipping communities who want to include a range of materials and texts which do not necessarily appear in *Common Worship*, and who wish to have the flexibility to respond to particular local circumstances of worship – including those related to age, style or location.

The framework of the service includes four parts:

- Preparation
- Liturgy of the Word
- Prayers
- Conclusion.

The Liturgy of the Word is at the centre of the worship, and is likely to be where the planning begins.

The outline is as follows. Optional texts are placed in brackets.

Preparation

- The minister welcomes the people with the Greeting
- Authorised Prayers of Penitence (here or in the Prayers)
(The Venite, Kyries, Gloria, a hymn, song, or a set of responses may be used)
- The Collect (here or in the Prayers)

The Liturgy of the Word

- including
- readings (or a reading) from Holy Scripture
- a psalm, or, if occasion demands, a scriptural song
- a sermon (this can take one of several forms outlined in the service notes)
- an authorised Creed (or an authorised Affirmation of Faith)

Prayers

- including
- intercessions and thanksgivings
- the Lord's Prayer

Conclusion

- Blessing, dismissal or other liturgical ending

The only specified, authorised texts are those of penitence (if used), the Creed or Affirmation of Faith, and the Lord's Prayer. Other materials are generic. The focal point in each of the first three sections might be the collect in the Preparation, the Creed or Affirmation of Faith in the Liturgy of the Word, and the collect or a song in the Prayers.

Overall there needs to be a climax in a service, even if there is a series of high or focal points. Each part needs to relate to the other, and within each part there needs to be shape, coherence and direction. Transitions (or an abrupt change where it is planned) also need careful consideration. (These issues are treated at greater length in the discussion of the Holy Communion above.)

Although the Liturgy of the Word is at the core of A Service of the Word, it does not necessarily mean that it is the longest part. There may be seasons or occasions when the Preparation or the Prayers are more extended. And in the choice of music there may be opportunities to think creatively about the contribution of musical settings to both the Preparation and the Prayers.

In the Liturgy of the Word, there may be occasions where the 'sermon' is musical, or perhaps where appropriate music shapes a time of reflection after the sermon. It is important not to rely on stereotype solutions: a rousing hymn or song may often be a good starter – but in Advent or Lent, for instance, a different opening may engage those worshipping.

Particular opportunities

A Service of the Word offers much scope for those who want to meet the needs of children's, youth, or all-age worship, and to explore patterns of worship that draw on less traditional materials, whether text, music, image or drama. Used without discretion it might turn out to be shapeless, piecemeal, indulgent, or uninspired; planned with imagination and discernment it might be visionary, powerful, coherent and transforming.

A Service of the Word includes two very specific and significant additional opportunities.

First, it allows us to draw appropriately on the Office services of other Churches and communities, or to generate our own variants of Morning, Evening or Night Prayer within the outline framework.

Second, it enables us to make provision for unusual music from time to time. A 'musical' Service of the Word might be shaped around one or more substantial musical works.

At the time of Bach's 250th anniversary a Sunday morning broadcast from Durham Cathedral was shaped around Bach's motet, *Jesu, meine Freude*. This followed the pattern of A Service of the Word, but the scripture was sung (extracts from Romans in movements of the motet), and the sermon was delivered in sections after each scriptural extract had been sung.

There are opportunities of this kind to take one or more existing musical works (including hymns or songs) or to compile a group of new works, opening up ways of using liturgical music which might otherwise be confined to a concert.

A Service of the Word with Holy Communion

Common Worship also includes a form of A Service of the Word with Holy Communion for occasional use. Again this specifies a pattern, and requires a small number of authorised texts to be used (much as above, though with the addition of an authorised Eucharistic Prayer in the Liturgy of the Sacrament).

The same opportunities, challenges and risks pertain as in the normative form of A Service of the Word. However, it is once again worth emphasising the opportunities this gives to include material from other Anglican Churches or other denominations (subject to their doctrinal soundness), and also to plan occasional celebrations which include substantial music beyond the Sunday norm.

For instance, many churches and cathedrals with able choirs sing a Requiem by Fauré or Duruflé on All Souls' Day or Remembrance

Sunday, or from time to time a Viennese Mass with orchestra. Trying to fit a work on this scale into the usual pattern of Holy Communion, Order One is not easy; but the flexibility of A Service of the Word with Holy Communion may offer new and creative possibilities.

Morning, Evening and Night Prayer

A Service of the Word is the basis for the three new forms of Morning, Evening and Night Prayer published in *Common Worship*.

The texts of these services are modern, but include resonance with the language of The Book of Common Prayer. They are clearly structured, and allow different approaches for a principal parish service, or a more reflective and meditative second service.

A focal point of each service is the single Gospel canticle (Benedictus at Morning Prayer, Magnificat at Evening Prayer, and Nunc dimittis at Night Prayer), and it is important for us to consider how best to achieve a 'specialness' for these texts, both in their treatment, and in their relationship to the items around them.

Morning, Evening and Night Prayer are distinct in their 'feel' and atmosphere from Holy Communion, as well as in content and structure. Those differences need to be recognised and valued.

All three services follow the pattern of A Service of the Word: Preparation, Liturgy of the Word, Prayers and Conclusion. Morning and Evening Prayer begin with a dialogue of greeting, and optional items within the Preparation; these include a form of penitence, a prayer of blessing, a psalm or hymn of the time, silence and an opening prayer. All offer musical opportunities.

The Liturgy of the Word at Morning and Evening Prayer includes psalms from the Lectionary and a seasonal canticle (Old Testament in the morning, New Testament in the evening), followed or interpolated with the readings. After the Gospel reading there is a responsory, again offering musical opportunity, before the Gospel canticle.

The prayers conclude with the Lord's Prayer and a collect. There are three optional conclusions to the service, including the Peace.

The shape and flow of the services need to be considered in terms of posture, among other things: perhaps standing for the Preparation, sitting for the Liturgy of the Word (until after the responsory), standing for the Gospel canticle and Creed, kneeling for the Prayers and standing for the Conclusion.

Night Prayer follows a similar shape, but the Preparation is more concise, the psalms are fixed (or optionally follow a weekly cycle) and there is no canticle after the psalms.

Psalms and Canticles

Singing texts from Scripture is a practice that the Christian Church took over from Jewish worship. Song abounds in the Old Testament, and song texts are found not only in the Book of Psalms but in other books also. Mention of song in the New Testament is rare; but there are the famous songs of Mary, Zechariah and Simeon in St Luke's Gospel, and song-like passages in the Epistles and the Book of Revelation.

Psalms and scriptural songs (i.e. canticles) are specified in the Lectionary as part of the three-year cycle for use at Holy Communion, at A Service of the Word, and at Morning, Evening and Night Prayer. To these can be added a smaller group of specified psalms and canticles, including the three Gospel canticles, which have a special place in Morning, Evening and Night Prayer.

At the Holy Communion the designated psalm follows the first reading. This is a custom taken over from the early Church. The psalm is sung as the people's response to hearing the Word of God – hence the description 'responsorial psalm'. (Some mistakenly believe that 'responsorial' refers to the performance of the psalm with a repeated refrain. This is not the case.)

In the early Church psalms were also sung at the entrance of the ministers, at the offering of the gifts, and at communion, and these remain appropriate points for additional psalms or canticles.

At A Service of the Word a psalm or scriptural song is to be included in the Liturgy of the Word. Here it may be used as part of the proclamation of the word, or else as a response to the word.

Other psalms and canticles are offered as optional alternatives during the Preparation (e.g. Psalm 95, Venite). Within the flexible framework of A Service of the Word there are other opportunities for introducing psalms and canticles as appropriate.

In the new orders of Morning and Evening Prayer, psalms and canticles occur at three points: as part of the Preparation, in the Liturgy of the Word, and as the Gospel canticle.

The variable psalms at Morning and Evening Prayer open the Litur-

gy of the Word: their function is that of proclamation of the Word.

At Morning Prayer during the Preparation there is a choice of four songs:

- a Song of Creation (Benedicite, in full and shorter forms)
- a Song of Triumph (Psalm 95, Venite)
- a Song of Joy (Psalm 100, Jubilate)
- Easter Anthems (during Eastertide).

At Evening Prayer during the Preparation there is a choice of three songs:

- Phos hilaron (a very early Christian hymn, originally sung at the Lighting of the Lamps)
- Verses from Psalm 141
- Verses from Psalm 104.

During the Liturgy of the Word the psalms vary day by day according to the Lectionary, but the canticle is seasonal. There are seven specified canticles for both Morning and Evening Prayer (for Advent, Christmas, Epiphany, Lent and Passiontide, Easter, Pentecost and Ordinary Time), with some additional alternatives. These may either follow the psalms, or be sung between two readings.

At Night Prayer the song during the Preparation consists of the hymn, 'Before the ending of the day'. The psalms at Night Prayer have traditionally been the same day by day (though an optional rota of psalms is also suggested). An extract from Psalm 31 is also sung in response to the short proclamation of God's word.

The principal song in Morning, Evening and Night Prayer is the Gospel canticle. In Morning and Evening Prayer the Gospel canticle follows the Gospel reading and sermon.

At Night Prayer it occurs in a comparable position although there is no Gospel reading or sermon. In each case these are songs of proclamation of the Gospel of salvation brought to us through the birth of Jesus Christ.

Singing the canticles and psalms

The difficulty with most canticle and psalm texts is that they are written in irregular prose, rather than regular verse. That leaves two basic options: repeated chant of some kind (whether with or without refrain), or a composed setting.

For most churches a composed setting of Benedictus or Magnificat will be too extended for everyone to sing comfortably: Nunc dimittis is more manageable. Benedicite (in the full or shortened form) incorporates a refrain in the text; the verses from Psalm 141 and Psalm 104 are presented with a refrain.

All of these are available in metrical forms, and that does offer one alternative solution. But if a worshipping community is to use the texts given in *Common Worship*, then there is no alternative but to get down to learning them.

It is good for all to share in the singing of the whole text of a canticle, rather than just singing a refrain in response to a cantor or choir. For the canticle is a song of God's people, whether in preparation, in praise or in response to his word heard in scripture. Learnt with patience, and used on a rota basis (seasonally or monthly) it ought to be possible to achieve familiarity without staleness.

The psalms provide even more of a challenge than the canticles, because of their extent. The new Lectionary makes use of almost all of the psalms in the three-year Sunday cycle. Again the word 'psalm' implies a text which is enriched by music – probably both voices and instruments in Old Testament times. However, few congregations will be confident with singing the whole three-year cycle in special settings.

That leaves three practical options:

- have the specified psalm read aloud (and the new translation in *Common Worship* does read well);
- get a cantor to sing the specified psalm with a refrain for all to share;
- sing a smaller group of psalms, perhaps selected by season, which the congregation can get to know.

Paul Bradshaw, in his helpful book *Two ways of praying* (SPCK, 1995), proposes that some psalms work best as readings to be heard. One way of doing this is to listen to the psalm being read by a single reader, and then for a metrical doxology to be sung by all to a hymn melody at the end of the psalm.

Some congregations read the psalms (either side by side, or reader and all in alternation), but unless you have a sense of collective rhythm and stress the effect can be very ragged: it may be easier to sing together. (That said, the Community of the Resurrection say the psalms movingly and meditatively at Morning, Midday and Night Prayer.)

For those using a cantor, there are several publications with 're-sponsorial' psalm settings. Unfortunately, in many cases neither the text nor the music of the refrain is particularly illuminating for a congregation, who ought to be engaged with the whole psalm.

Singing the whole psalm to a prose translation requires some form of chanting. Most congregations are deterred from chanting psalms because of four factors: reciting notes which are too high, chants which have too many notes and harmonies, pointing which is either complex (making the psalm look like an algebraic equation) or non-existent, and accumulated demoralisation. Congregations need to have the music (and the pointing if relevant): even those who do not read music can pick up shapes and patterns.

In some places the singing of the psalms and canticles is delegated to a choir. In a cathedral the choir forms the nucleus of the daily praying community at choral services, and rightly take 'ownership' of the psalms and canticles, allowing others present to reflect on the texts. In parishes where there is a competent choir, the worshipping community may wish to delegate the preparation and singing of the psalmody to them, either on an occasional or regular basis. But there is a case for frequently-sung psalms and canticles to be shared by all.

Rehabilitating the singing of psalms and canticles is not easy in worshipping communities where there is no recent practice, or else a memory of musical agonies. And until you get into it, it can seem turgid.

Religious communities have found ways of sharing psalms and canticles collectively, and you realise how striking and meaningful chanting can be for both singer and listener. With careful and selective use we can tackle these wonderful texts heightened by music. Singing psalms and canticles is a challenge to which we will need to rise with determination, and often against the odds, in the early stages. But it does pay off.

The Pastoral Services

Although the main emphasis in this guide is on the Sunday Services – Holy Communion, A Service of the Word, and Morning, Evening and Night Prayer – which dominate the main volume and the President's Book, there is scope here to consider briefly the contents and musical implications of the second volume containing Pastoral Services.

There are three main sections in the volume: Wholeness and Healing, Marriage, and Funeral. Most of this material falls outside the normal, regular pattern of Sunday worship, and some is intended for use at home or in hospital.

The Celebration of Wholeness and Healing

The Celebration of Wholeness and Healing is intended for deanery or diocesan use, an occasion when members of many local churches come together. The gathering of people from different local worshipping communities has important implications for the choice and treatment of the music. Many of those present may be in unfamiliar surroundings, sitting with people whom they do not know. How through music can they be helped to feel at ease, comfortable and assured? How might music build up the unity and confidence of a group which has come together for this occasion?

The Celebration includes five principal sections:

- Gathering
- Liturgy of the Word
- Prayer and Penitence
- Laying on of Hands and Anointing
- Sending Out.

There is the option to include Holy Communion, in which case the Liturgy of the Sacrament follows the Laying on of Hands.

The Gathering is shorter than at the Holy Communion. A hymn or song (rather formally referred to as a chant) may be sung before the greeting. The greeting is followed by a short dialogue and the collect (which is unchanging).

The Liturgy of the Word follows the pattern of Holy Communion, Order One, with the same options of psalm, hymn or song, and Gospel acclamation, but there is no Creed. Many of the resources for the Liturgy of the Word found in *Music for Common Worship I* will be useful here, but the absence of a Creed changes the shape and dynamic of this part of the service, and raises the question of how we get from the end of the sermon to the next section of the service. (There may be a case for a short hymn or song as a response to the sermon or as an introduction to the prayers.)

The Prayers of Intercession include a Litany of Healing, which may be sung to the litany tone included in *Music for Common Worship I*. Some of the prayer refrains and settings of Verses from Psalm 141 (at the beginning of Evening Prayer) may also be appropriate.

The Prayers of Penitence include the Kyrie; again there is ample choice in *Music for Common Worship I*. A refrain form of Kyrie may work best where some may be unfamiliar with the music. A hymn or song may be sung at the end of this section, after the absolution.

This hymn or song precedes the most distinctive part of the service, the Laying on of Hands, and care needs to be taken to consider how the text and music may contribute to the transition to the next section.

The Laying on of Hands and Anointing begins with the blessing of the oil, and the blessing may be sung (there is a suitable tone in *Music for Common Worship II*). The laying on of hands and the anointing may take some time, and some thought needs to be given to the use of instrumental music or songs to accompany this.

Some may wish to speak with the ministers. The atmosphere needs to be both peaceful and supportive, and appropriate use of music (and silence) may contribute significantly to this.

This section concludes with the Lord's Prayer and a hymn or song of thanksgiving. This hymn or song might use a liturgical text (Gloria in excelsis or Te Deum, both found in *Music for Common Worship I*) or a non-liturgical text. It needs to be strong and conclusive.

The Sending Out begins with a short dialogue and a brief Gospel, but without acclamation. This is followed by the Dismissal with the exchange of the Peace. If there is a hymn or song during the departure of ministers and people, the practical implications of exchanging the Peace need to be kept in mind.

Marriage and Funeral Services

As with the Celebration of Wholeness and Healing, both Marriage and Funeral Services may bring an unfamiliar group of people together in an unfamiliar place.

The Celebration of Wholeness and Healing is a collective liturgy, and is more likely to include those who attend church regularly; however, both a Marriage and a Funeral Service are focused very specifically on the individuals and their families, and are more likely to include some who rarely attend church.

That changes the ambience of the service, the approach of those leading it, and the way in which music is used.

How do we reflect the personal preferences of the wedding or funeral families within a liturgical framework?

How do we make those who are unused to the customs of the church at ease and welcome, and yet draw them in and enable them to be responsive to those customs?

These questions affect our approach to the service, not least the music.

The function of music at both Marriage and Funeral Service is different from other services in two respects.

First, there is greater emphasis on ritual use of music for arrival and departure: the entrance of the bride, and the going out of the newly-wedded couple, or the entrance of coffin and mourners and their leaving.

These are important moments within the service which all those present witness, and for which there is special music – often played on the organ. More than anywhere else in the liturgy the organ has a distinct ritual function at weddings and funerals.

Second, the music – indeed the whole service – is 'owned' by the families rather than by the regular worshipping community.

The planning process is very different from other services, and may well involve a group of people with disparate knowledge, taste, outlook and experience. At weddings the planning of the service and choice of music may be an extended process done well in advance; at funerals it has often to be done urgently, at a time of grief and stress, and without a formal meeting. And what the families choose and we recommend may prove to be unfamiliar to others attending.

Perhaps the most difficult task is to reconcile choice of music which has significance to the families with the norms of the Church. We need to respond to the preferences of the family.

But where does one draw the line between the sacred, the secular, and the downright profane?

Which secular texts can be used as an adjunct to worship?

All this begs the question raised earlier: what happens to us when we step through the porch into church?

How do we cope with those who come to church only to see their offspring married or to bury their dead, and want to have a song from a musical or by Frank Sinatra?

The Marriage Service follows a sequence rather than being based on a structure, although it is divided into two parts – Introduction and Marriage. That perhaps makes the service harder to shape. By the use of music it is possible to articulate the pattern of the service more clearly.

The hymn or song after the welcome is an important moment both to help those present to become part of the celebration and to mark the Gathering in song.

The preface, declarations and collect then form a group to shape the Introduction.

A psalm (or hymn or song based on Scripture) as the first 'reading' might be sung to begin the readings and sermon, effectively the Liturgy of the Word.

A hymn or song after the sermon can help to make the transition to the Marriage itself. The particular choice of hymn or song may help to set the mood of joyful solemnity in which the vows are made.

After the blessing of the marriage there is again an opportunity to mark the conclusion of this part of the service with a hymn, song or psalm, before the Prayers and Dismissal.

Although this goes beyond the outline presented in *Common Worship*, it may help those preparing for marriage and planning their service to understand the pattern more clearly.

The structure of the Funeral Service is much clearer than the Marriage Service:

- Gathering
- Readings and Sermon
- Prayers
- Commendation and Farewell
- Committal
- Dismissal.

The Committal will often take place elsewhere. The Dismissal is substantially different from that of any other service, including as it does the Lord's Prayer, the Nunc dimittis, and concluding prayers.

The mood of the Funeral Service varies considerably, from celebration of a life well spent to an expression of bitterly-felt grief at great loss: we can only be sensitive and responsive to this.

Music for Common Worship

Music for Common Worship

The new resources

There are two initial volumes of resources published by the RSCM to begin the series *Music for Common Worship*. They will be followed by a pointed psalter (initially published electronically on the RSCM web site) and further printed volumes.

Music for Common Worship I includes settings of the principal texts for Sunday Services.

Music for Common Worship II consists of dialogues to be sung between the president and the people, and music for the whole of the eight Eucharistic Prayers. This volume complements both *Music for Common Worship I* and the music included in the President's Edition of *Common Worship*.

Underlying principles

A group of 25 parish clergy, church musicians, composers and liturgists met in July 1999 in York. They came from the widest spectrum of the Church of England, and found that in their diversity they could build up substantial common ground and trust.

Their discussions have framed the provision of music in *Music for Common Worship I* and *II*.

This group identified some underlying criteria for music which

is fresh, appropriate to worship and accessible,
but which is of a high standard;

reflects the range and diversity of styles of worship,
and of musical resources and skills;

can be sung where numbers are small and resources limited,
but can be embellished in places where numbers and resources
are more substantial;

provides a generous anthology for the Holy Communion,
Order One, but which also includes settings of music for
other services and for those who use traditional language;

sets the texts found in *Common Worship*, but also includes a
small number of metrical texts.

A second group also met in July 1999 in York, including members of the Church of England Liturgical Commission and Liturgical Publishing Group.

They sought complete musical settings of the Eucharistic Prayers, both in the traditional chant and using new chants and special settings in a variety of styles. This is a new departure for the Church of England.

In the President's Edition of *Common Worship* and in *Music for Common Worship II: Music for the President* there is a large repertory of music for the Eucharistic Prayers, for the dialogues between president and people, and for the Prayers over the Water.

This collection offers a range of styles of singing the Eucharistic Prayers, and makes a range of musical demands on the president. It does not assume that all the prayers will be sung, but it allows those who have the skill and confidence to do so – either as a whole or in part.

It also invites those who do not sing to consider the wholeness of the prayer; the opportunity for heightening the prayer with music; the opportunity to make special provision on great feast days and from season to season.

Music for all to share

The books contain music for all those attending and sharing in worship. All of it can be sung by everyone present. To be so all-embracing means that there are limits to the extent of the vocal ranges and of technical difficulty.

Most of the music is provided in just one version. That does not preclude adaptation. Most of the music can be sung in unison without accompaniment. Much of the music does not have a separate accompaniment.

There is a wide range of sources and styles for the music, but this is no random collection. All the music has integrity, liturgical purposefulness, and belongs under the broad umbrella of worshipping idioms that is characteristic of the English Anglican tradition.

Just as diversity is apparent in the English language and in the Church of England, so is that diversity apparent in this music which draws on a wide range of sources.

Resonances in the resources

The breadth of the collection indicates five principal sources of influence, which can be heard in the music itself, 'resonances' from five cultural sources. There are

resonances with the distant Christian past in the use and adaptation of plainsong, and in the use of medieval modes even in some of the new music;

resonances with the Anglican tradition in the use and adaptation of harmonised chant, of hymnody, and of four-part vocal writing;

resonances with other cultures and other Christian musical traditions, including our immediate neighbours in the British Isles and Western Europe, but also with Africa, Northern, Central and Southern America, Eastern Europe and Russia;

resonances with contemporary musical traits evident in Christian worship, especially those that draw on folksong, on lyrical modern styles, and on the specific repertoires of the community at Taizé and of the Wild Goose Worship Group;

above all, there is resonance with the liturgy of *Common Worship*, its theology and its spirituality – this is music intended to help us to encounter God in worship, to offer God our prayer and praise, and to be open to the transforming power of the Holy Spirit made apparent to us through the incarnation of Jesus Christ.

Music for the People

Music for Common Worship I Music for Sunday Services

Music for Common Worship I: Music for Sunday Services includes musical settings of liturgical texts for use at the Holy Communion, at A Service of the Word, and at Morning, Evening and Night Prayer, the principal Sunday services of the Church of England.

It includes both modern and traditional forms of the texts (with an emphasis on modern texts), together with metrical versions of some key sung texts.

There are four main sections to the book:

Music for the Holy Communion

Dialogues with the president
(including music for the Eucharistic Prayers)

Music for A Service of the Word
(including Morning, Evening and Night Prayer)

Psalms and canticles
(including a seasonal group of psalm-songs).

Using the book

As with *Common Worship*, *Music for Common Worship* requires every worshipping community to consider its pattern of worship, to plan its local practice and to prepare for its implementation.

Searching for a particular idiom or piece in the collection is no substitute for getting to know the whole collection, understanding its nature, judging what is best suited for local resources and local use of *Common Worship*, and deciding how it is to be integrated in the celebration and conduct of that worship.

As well as extensive preparation before decisions are made, there needs to be some testing – either by a designated group, or (with care) by all who worship.

If you are searching the book to ‘fill a slot’ in your service you may be approaching the problem from the wrong angle.

Local use: copyright and reproduction

Worshipping communities will want to be selective in their use of the musical resources, and may wish to include extracts in their local booklets.

In most instances the copyright arrangements allow reproduction of selected items for local use, so long as proper acknowledgement is made.

Exceptions are identified by red print in the copyright acknowledgement at the end of each piece, and in the list of copyright holders at the end of the volume. Churches which hold CCL and/or Calamus licences may be entitled to reproduce some of the restricted items under the terms of the specific licence.

Local use: matching your own resources

Whatever your resources, all the materials included in the book are intended for use by everyone, although this may require local choices and decisions about the way it is sung. The scores are deliberately kept clean of detailed instructions to allow for this.

Where one church has a choir, another may use a cantor; where some use organs, others may use keyboard or other instruments; in small churches there may be no one specially designated to lead the singing or play an instrument. Some may wish all present to sing a particular item, while others may wish to designate it to a particular group.

Broad suggestions are included in the introductions to each section, but detailed decisions need to be made at a local level.

The great diversity of musical resource within the Church, in both extent and nature, is reflected both in the content of the book and the presentation of the music.

Some of the music consists of single lines, some is in two or three parts, some in four parts, some has a separate accompaniment. All the music can be sung by all present; and much can be sung as a single line without accompaniment even where these are included.

Where there are additional voice parts, these may become more familiar over time to all those present. There is considerable innate ability even among those who claim not to be musical or to be unable to read music. Instruments can be a helpful support, but the organ is not the only means of accompaniment (and not always the most enabling).

Adaptation or arrangement to meet local needs may be necessary, but beware making it complicated: there is strength and directness in simplicity, and even some of the greatest symphonies include remarkably few notes when reduced to their basic elements.

Many of the settings offer opportunities for dialogue. You will need to decide how best to achieve this. It may be with cantor and people, choir and people, two equal groups, or other combinations and permutations.

Music for the Holy Communion

The anthology of music for Holy Communion is divided into eight sections:

- Kyrie
- Gloria in excelsis
- Acclamation
- Creed
- Response to the Intercessions
- Sanctus and Benedictus
- The Lord's Prayer
- Agnus Dei.

Chants for the Greeting, Collect, Gospel, Peace, and Dismissal, and music for the Eucharistic Prayers are included both in the second section of the book and in *Music for Common Worship II: Music for the President*.

The Eucharist Prayers appear in full in the second volume. *Music for Common Worship I* includes Dialogue, Sanctus and Benedictus, Acclamations and Conclusion.

Psalms to be sung after the first reading can be found in the fourth section of the book.

Some of the texts of A Service of the Word may also be appropriate: settings of these can be found in the third section of the book.

Kyrie

Each Kyrie setting may be treated in several ways. It may be sung through as a whole, or it may be interpolated by spoken or sung petitions.

Optional tones for reciting the petitions are provided. If the petitions are spoken, a chord (or single note) may be sustained either by the singers or by a sustaining instrument.

The Kyrie itself may be sung throughout by a single group (or by all), or in alternation between cantor and people, choir and people, cantor and choir, or by two equal groups (even two cantors).

A more extended treatment may be appropriate in the penitential seasons when there is no Gloria in excelsis.

Most of the settings can be sung by unison voices alone. Instruments can be used even where no separate accompaniment is marked, or each may be sung without accompaniment. Settings 1 and 2 can be sung as a melody or in a harmonised form, or the two versions may be combined.

Gloria in excelsis

There are distinct stylistic differences in these nine settings.

The modern text is used in the first six settings. The lively and swinging setting by David Ogden (2) may be sung straight through; alternatively the opening strain can be used as a refrain at each double bar. Alan Wilson (3) offers a simple and direct setting with few technical problems, while John Barnard's 'Elek Mathe' Gloria (5) includes optional parts for choir. The popular Peruvian Gloria has been adapted for use with the liturgical text. This can be sung by choir and people (4a) or by cantor and people (4b). There is plenty of scope for additional instruments (including percussion) where these are available, but the setting is very strong when sung unaccompanied.

The two remaining settings in this group offer more reflective treatments (emphasising the petitionary section in the middle of the text). The first (1) is set in the manner of a Russian chant. It is best sung unaccompanied and in harmony (by everyone), but can also be sung as a unison line with or without accompaniment. The second (6) is based on the melody of a plainsong Kyrie. In all of these settings it is possible to divide the singing between different groups or for them to be sung throughout.

The other three settings of the Gloria text include two of the traditional text, and one metrical text to be sung to a hymn melody.

The first of the traditional text settings (7) is simple and requires limited keyboard skills for the accompaniment. The second (8) comes from Martin Shaw's well-known Anglican Folk Mass written in the early years of 'Parish Communion'.

Christopher Idle's metrical text (9) reminds us that Gloria in excelsis is a hymn, and this can be sung to any suitable melody with the trochaic metre 6565D, perhaps chosen on a seasonal basis.

Gospel Acclamation

There are two groups of Gospel Acclamations – the first with 'Alleluia', the second for Lent and Passiontide.

Each has a simple tone for the singing of the verse. The seasonal verses are provided with simple pointing for these tones. It is also possible to extract a key verse from the Gospel of the day and to sing it to that tone.

Each Acclamation can be sung in a number of ways – straight through by everyone, or by two groups (as in the Kyrie). The Alleluia adapted from the medieval Worcester Acclamations (1) might be sung line by line, alternating cantor or choir with people.

If the Acclamation is sung during a Gospel procession it may need to be extended by several repetitions. It may also be sung again after the Gospel, though most likely without the verse.

As before the music can be sung in unison without accompaniment, or there may be opportunities for vocal and/or instrumental embellishment.

Creed

The long text of the Creed is a challenge for those who wish to sing it. Six settings are offered here. First a setting of the modern text using a form of a Russian Chant, best sung unaccompanied in harmony (though other treatments are possible), and then a new chant setting.

Christopher Walker's refrain (3) is best combined with a spoken recitation of the modern text (by a single speaker, or shared between several speakers). The chords may be sung or played quietly below the speech (though care needs to be taken over balance if there is no amplification of the speech).

The traditional text (4) is provided with John Marbeck's melody, first published in 1550. By way of alternative, an authorised metrical text (5) may be sung to any hymn tune with the trochaic metre 8787 or 8787D. There is a large choice, and it should be possible to have a rota of seasonal alternatives. A further setting of an authorised Affirmation of Faith is included in the anthology of Music for A Service of the Word.

Response to the Intercessions

Most of the prayer refrains set the usual text ('Lord in your mercy, hear our prayer'), but other texts are included. The response may be treated in various ways. It may be divided into two, 'Lord in your mercy' and 'Hear our prayer', or sung as a single phrase. If sung as a single phrase it may be sung first by choir or cantor, and then repeated by all.

The alternative texts are longer. It may be useful for a choir or cantor to sing them over first, but thereafter to have no repetition. Such choices may depend on the pace of the service as a whole, and on the mood and extent of the period of intercession.

The refrain of the settings of Psalm 141, included in the anthology of Music for A Service of the Word, is also suitable.

Sanctus and Benedictus

There are eight settings of the modern text and three settings of the traditional text (9-11). The modern texts include three based on metrical melodies (2, 6, 7). Some are very direct in style (John Bell, 1, Peter Ollis, 5), others are more lyrical (Christopher Tambling, 4, Alan Wilson, 8), and there is the haunting Jewish melody (3). The traditional texts include the long-established settings by Marbeck and Shaw, as well as a more recent setting by Martin How.

Another substantial collection of Sanctus and Benedictus settings can be found in the next section of this volume, where they are presented within whole settings of the Eucharistic Prayers. It is possible to use these additional settings of Sanctus and Benedictus on their own, or to substitute an appropriate setting from this anthology into a setting of the Eucharistic Prayer. Settings of the Dialogue, the Acclamations, the Conclusion are also included in the next section of the anthology.

The Lord's Prayer

There are five settings of the modern text, and two settings of the traditional text. If the Lord's Prayer is to be sung then it should be sung by all, whether in unison or in harmony. Congregations can be encouraged to sing in harmony with confidence, and the setting adapted from Rimsky-Korsakov (1) can be learnt readily and sung unaccompanied.

The plainsong (2) and harmonised settings (3-4) offer simpler alternatives, while that adapted from Zabolotski is more of a 'piece' (4). Marbeck's melody provides a well-known version of the traditional text (6), while the last setting (7) can be sung as a unison melody or in harmony.

Agnus Dei

There are fourteen settings of Agnus Dei. The five settings of the 'Lamb of God' form of the text in modern language, are complemented by five settings of 'Jesus, Lamb of God'. In the traditional language versions there are two settings of each text.

We are reminded that Agnus Dei is a Litany sung during the

breaking of the Bread. The very short plainsong and harmonised settings (2, 3, 9, 11) might be repeated more often if the action takes longer.

As with other texts with repetitions, Agnus Dei may be sung in a number of ways, either sung by all throughout or divided between cantor and people, choir and people, or two equal groups. There is scope in most of the settings to make these decisions. One of the settings uses the hymn tune Caswall (10). Among the settings of the traditional texts that by Grayston Ives (14) is particularly lyrical; the accompaniment would adapt readily to performance with string quartet.

Music sung in dialogue with the President and during the Eucharistic Prayers

The second section of this volume includes chants to be sung in dialogue with the president for the Greeting, Easter Greeting, Collect, before and after the Gospel, the Peace, the Dismissal and the Easter Dismissal.

The Dialogue, Sanctus and Benedictus, Acclamations and Conclusion from each of the settings of the Eucharistic Prayers are also provided here, together with the complete text of Eucharistic Prayer H. These are presented in four groups: simple traditional chant, 'authentic' traditional chant, new chant, and special settings. The contents of this section are complemented by *Music for Common Worship II: Music for the President* which includes complete texts of the Eucharistic Prayers, and by the President's Edition of *Common Worship* which includes the traditional chant, and three of the special settings.

The Dialogues and the Eucharistic Prayers are discussed in detail in the following chapter, Music for the President.

Music for A Service of the Word, including Morning, Evening and Night Prayer

There is a range of texts available for use in A Service of the Word, and great flexibility in the choice of texts from that range and elsewhere. Most of what is included in this anthology relates specifically to Morning, Evening and Night Prayer, though all of it may be used in A Service of the Word.

The main body of the anthology provides alternative settings of the majority of the sung texts, with considerable choice of the designated psalms and canticles.

The final part of the anthology consists of music to provide for the whole of Morning, Evening and Night Prayer.

Additionally, materials from the anthology of Music for Holy Communion may be suitable at A Service of the Word, especially Kyrie, Gloria in excelsis, Creed, Responses to the Intercessions, and the Lord's Prayer.

You will also be able to draw on the selection of psalms and canticles that forms the final section of the volume, and which includes the 14 seasonal canticles for Morning and Evening Prayer.

Musical style

The musical style of this part of the volume is distinct. Many of the texts are quite long, and many will be used by smaller groups of worshippers. The aim of this section has been to reflect the wish to sing these texts, reflecting their song-like nature, but maintaining a simple treatment.

Each of the main texts is set in three ways:

- with a simple harmonised chant, often in only two parts, and always singable as a unison line without accompaniment;
- with a refrain for all to sing – the main text may be sung by a cantor or choral group, or by all;
- with a substitute metrical text.

The musical styles reflect ancient and modern, Eastern and Western, though the tone is more reflective than the music for Holy Communion.

The three Gospel canticles and the Te Deum each include a setting of the traditional form of the text.

Ways of singing

The plainsong and other melodies are best sung unaccompanied, or perhaps with a melody instrument (or instruments) doubling the chant. The melodic strength and purpose can easily be weakened by organ harmonies. If organ support is needed then it is best provided by sustaining a drone based on the reciting note, or by playing the melody alone – perhaps in octaves.

The settings in two or three parts may be sung in unison (with or without an accompaniment). Where they are sung in parts, each should choose the part which suits their voice, and sing in the appropriate octave of their voice.

The four-part settings may again be sung in unison, with or without accompaniment, though they sound best when sung in parts. With growing confidence many congregations may be able to 'feel' the harmony after a while.

In every case the flow of the text is paramount: that implies no rushing as well as no dragging. These settings may benefit from that calm and unhurried purposefulness which characterises the best of monastic worship.

Texts may be sung all the way through by all present, or shared between cantor and people, choral group and people, or between two groups of all present. The way in which it is done will not only reflect the resources available, but also familiarity.

In the early stages it may be helpful for a cantor or choral group to sing more of the text while everyone gains familiarity with the melody and any harmony. Then everyone can take a greater share over the weeks and months as they gain in both familiarity and confidence.

Songs for Morning Prayer

There are two lively settings of the Benedicite – one in the shorter form, the other with a metrical text. Two other settings of Benedicite offer different treatment of the shorter and full texts.

A similar group of settings is provided for Venite (Psalm 95), Jubilate (Psalm 100), and the Easter Anthems, which can be used at the beginning of Morning Prayer, or at other appropriate occasions.

There are also four settings of the Gospel canticle, Benedictus. The metrical versions of Venite, Jubilate and Benedictus may be sung to other appropriate hymn tunes in the same metre.

Additional settings of Venite and Benedictus are included in the setting of Morning Prayer in the last part of the anthology.

All of these song texts are pointed for use with Anglican chant at the end of the volume.

Songs for Evening Prayer

There are four settings of the ancient hymn, Phos hilaron – A Song of the Light, one for each of the commended translations (including the well-known setting by Stainer), and a metrical text with alternative new tunes.

There are three settings of Verses from Psalm 141 and one of the Verses from Psalm 104 for the beginning of Evening Prayer.

These are followed by five settings of the Gospel canticle, Magnificat, including a setting based on a Russian chant, one for the traditional text, and a metrical translation with several alternative tunes.

Again, additional settings of Psalm 141 and Magnificat are included in Evening Prayer towards the end of the section. All of these texts are pointed for use with Anglican chant at the end of the volume.

Canticle for Night Prayer

Five settings of Nunc dimittis appear in the anthology. These include a simple, through-composed setting, as well as chanted settings, a setting of the traditional text, and a metrical version. Two more settings are also included: a plainsong version in the music for Night Prayer, and another pointed for use with Anglican Chant in the appendix at the end of the volume.

Other materials

There are four settings of Te Deum, including one based on the ancient plainsong tones, but much simplified, one with simple chants, one with the traditional text, and a metrical setting.

There is a hymn-like setting of the Affirmation of Faith based on Ephesians 3, two settings of the Trisagion, a chanted form of the Beatitudes (with optional refrain), and simple tones for the Litany.

Chants for the Responsory after the Reading(s), the Lord's Prayer, and various dialogues may be found in the settings Morning, Evening and Night Prayer at the end of the anthology.

Psalms and canticles for use in the Liturgy of the Word are found in the last anthology of the volume.

Music for Morning, Evening and Night Prayer

A reflective setting of each of these offices is provided. Sung as a whole, these settings (which do not attempt to offer provision for every option of the text) may be more appropriate at a second or third service on a Sunday, rather than at a principal parish service. They may also be useful for quiet days or at times of preparation and penitence.

Some of the music draws directly on the plainsong tradition, but is bold in providing a simple form of the chants. Much of it is newly composed but draws on some of the characteristics of the chant in the use of simple melodic decoration of stable reciting notes.

Extracts from these services can be used in other contexts. The opening dialogue or the response after the readings may be used in combination with settings from elsewhere in the anthology.

Music for Psalms and Canticles

Psalms and scriptural songs (i.e. canticles) are specified throughout the Lectionary for use at both Holy Communion and at Services of the Word, including Morning, Evening and Night Prayer.

It is impossible to include all the psalms and canticles in this volume. What is offered here is a selection of psalms and canticles for the principal seasons of the year. This selection includes 27 psalms and 14 canticles. In addition there are eight 'psalm songs' – metrical psalms in a lyrical style with refrain.

The Gospel canticles and further psalms which have a special place in Morning, Evening and Night Prayer supplement this selection, and are found in the previous section of the volume, Music for A Service of the Word.

Psalm songs

Eight psalm songs are included for use during the main seasons of the year. Since the sixteenth century, psalms have been translated into metre, integrating them more readily with the vernacular traditions of Western song.

In some denominations metrical psalms have been part of their worship since those times, in others they have been more recent. The Anglican Church has only recently started to substitute liturgical psalm texts by metrical translations (though of course many have been used within the hymn repertory), and the selection here responds to that practice. They are particularly suited to special occasions. Overuse or over-embellishment may destroy their freshness and strength.

The Common Worship texts of the psalms and canticles

Psalms and canticles are translated in irregular prose in *Common Worship*, and this means that there is no easy and accessible way of singing them: a melody that will work well for one verse just will not fit the next. Therefore these texts require a musical setting which accommodates the irregular pattern of the text, and uses a form of melody which can be remembered.

Different ways of chanting are offered which, with preparation and patience, can engage everyone in singing. There are two settings of each psalm and canticle, so that there is always a choice of the way of chanting.

Four ways of chanting psalms and canticles are offered.

A simple form of plainsong

The eight ancient psalm tones have been simplified, and their treatment regularised so that the melody remains unchanged from verse to verse. Each of the eight psalm tones is allocated to a specific season, with two tones for Ordinary Time.

Some tones have more notes than others; they are not necessarily interchangeable.

Anglican chant

Anglican chant derives originally from harmonised versions of plain-song tones (generally with the tone in a middle voice). Now it is regularised and independent of the plainsong. It has been the most prevalent way of singing the prose texts of psalms in the Church of England since the late seventeenth century.

All the chants selected here are 'single' (i.e. the melody is sung to a single verse, whereas 'double' chants extend over two verses). They have reciting notes which are comfortable for most people to sing without strain, and the melodic patterns are straightforward.

For those who wish to use a repertory of double chants, the sign ‡ has been included to indicate verses where it is necessary to repeat the second part of the chant to accommodate an odd number of verses.

'Cantor chants'

Most of these chants originated as tones for solo cantor with optional gentle accompaniment, but they can be sung in harmony where there is the resource and the skill.

The chant is sung over two verses; occasionally it is necessary to repeat the second part of the chant where there is an odd number of verses in the psalm or section of the psalm. This is indicated by the sign ‡.

Simple chants

These chants reduce the Anglican principle to the bare minimum – a reciting chord with an ending chord in the first part of the verse, and then a reciting note with two concluding chords in the second part of the verse. They can be sung in unison or in harmony, with or without accompaniment.

For a church unused to singing the psalms and canticles they offer a very simple and almost foolproof solution.

Using the refrains

Common Worship does not include texts for refrains, but suitable refrains have been suggested here. They need to be used with purpose: it is little help if a congregation is offered no more than the text of the refrain and remains unaware of the main thrust of the text of the psalm.

It is common these days to refer to the psalm after the first reading in Holy Communion as 'the responsorial psalm'. It is responsorial because it is sung in response to the first reading, not because it has a refrain or response for the people to sing. The whole psalm is therefore the response, and where possible it is good for all to share in the complete text.

In the plainsong and cantor chant settings there is a composed refrain. In the Anglican and simple chant settings there is a pointed version to be sung to the same chant as the rest of the psalm.

The refrain can be used in several ways. It can be sung at the beginning and end of the psalm only, allowing a focus for the psalm text but not interrupting the main text. Or it can be sung repetitively through the psalm – either after every two verses, or every four verses, or where the natural breaks in the psalm text occur.

At the beginning of the psalm it is a good idea for a cantor or choral group to sing the refrain before it is repeated by everyone; thereafter it is best just to sing the refrain once with everyone.

The doxology

The rubric at the beginning of the *Common Worship* psalter indicates that the doxology 'Glory to the Father' is sung at the end of every psalm, section of a psalm, or group of psalms.

The doxology is normally included at the end of each psalm and canticle in the selection. However, it is customary to omit the doxology at the end of the psalm after the first reading at Holy Communion.

Chanting the psalms and canticles

Ideally the psalms and canticles are songs 'owned' and sung by all God's people. If everyone is to sing the psalm with confidence they need to be familiar with the text, with the rhythm of the text, and with the chant. That may well define a successive process of familiarisation over several weeks:

- hearing the psalm read as a spoken text
- reciting the psalm together as a spoken text
- hearing the psalm sung by a single voice or small group
- and finally, singing the psalm together.

Developing this confidence in psalm singing is very important: psalms sung tentatively and badly are demoralising for the singers and painful for the listener.

There are several other ways of singing the psalms. In the case of the plainsong, Anglican and simple chants, verses may be sung alternately – first by a cantor or small group, then by all; but where the psalm is familiar, the singing might be shared between one half of the assembly and the other, all singing the doxology. This method is also suitable in the 'single' form of the cantor chants, where the whole melody is sung through in one verse.

The 'double' cantor chants may be sung by everyone all the way through, by alternate verses (when everyone knows the melody of the whole chant).

When the refrain is used there is always the option of using a cantor for the verses, and the refrain for all assembled. This may be the best solution on occasions when there are large numbers of visitors at a service. However, it is worth emphasising ownership of the whole psalm text by all present.

Even quite experienced choral groups sing unfamiliar psalms with greater flow, cohesion and confidence when they sing in unison. In the early stages it is good to sing psalms in unison (and even unaccompanied) until the flow is established; then move on to singing in harmonies.

Music for the President

Music for Common Worship II *Music for the President*

Music for Common Worship II: Music for the President provides music for the president to sing in dialogue with the worshipping community. It is dominated by music for the eight Eucharistic Prayers, and complements the settings published in the President's Edition of *Common Worship*.

Singing clergy

The Christian Church has always been a singing Church. For centuries the natural form of speech in worship was sung speech. But that assumes that both clergy and people are confident to communicate through sung speech. What was not sung was normally recited privately rather than publicly.

After the Reformation singing the service became less widespread in the Church of England until the mid nineteenth century, except in a relatively small number of cathedrals and collegiate foundations.

In the twentieth century, ministers leading Morning and Evening Prayer became accustomed to singing the opening versicles and responses and those after the Creed, often including the collects. Singing in Holy Communion has traditionally been regarded as a 'high Church' or cathedral phenomenon.

Why sing now?

Singing in large buildings allows the text to 'float' on the resonant acoustic far more clearly than the spoken word, and for the inflections to indicate the structure and punctuation of that text.

With amplification the spoken word is normally perfectly clear even in a very resonant building, so singing is less essential to communication of the text. But that does not render it redundant, indeed it may make it all the more significant.

Singing in Holy Communion may be regarded in a way similar to the use of vestments, now worn in a whole range of churches and not just limited to those which are 'high'. Vestments indicate the specialness of the celebration; they bring formality, and they emphasise the role of the president as priest rather than as a specific and individual person. So too, music can heighten the celebration, mark its specialness, enhance formality, and emphasise the roles of president and those assembled as representative of God's priest and God's people.

Dialogues with the President in Holy Communion

There are key moments within Holy Communion where a brief dialogue is exchanged between president and those assembled:

- the Greeting
- the Gospel
- the Peace
- the Dismissal.

These may be heightened and made more particular by singing.

The two proper prayers at the end of the Gathering (collect) and at the end of the Liturgy of the Sacrament (Post-Communion) may also be emphasised by singing.

While singing may not be appropriate at every celebration or all the moments for which music is now provided, it may be helpful to sing these dialogues on specific days or during particular seasons as a means of drawing attention to their significance.

The chants provided in *Music for Common Worship II* are offered in two forms for the Greeting, the Easter Greeting, the Peace, the Dismissal and the Easter Dismissal. The first is based on the traditional form of the Sarum chant adapted to the English text. The second is simpler, but still derived from the same tone.

At the Gospel, distinction is made between the tone for ordinary Sundays (where the tone falls a semitone) and major feast days (where it falls a minor third).

The Eucharistic Prayers

The 'wholeness' of the Eucharistic Prayer

When we look at the Order of Holy Communion in The Book of Common Prayer it is apparent that what we now identify as the Eucharistic Prayer is there presented as three separate items: the Dialogue, Preface and Sanctus; the Prayer of Consecration; and (after the Communion) the Prayer of Oblation. The twentieth-century reform of the liturgy has brought these three elements together within one prayer (as was the case before the Reformation back to the early centuries of the Church).

There is, however, still a tendency to segment the Eucharistic Prayer by posture and/or by musical treatment. In some churches all stand for the Dialogue, Preface and Sanctus, but then kneel for the remainder of the prayer. Where the Dialogue, Preface and Sanctus are sung, the remainder of the prayer is often said.

How do we bring out the wholeness of the Eucharistic Prayer? In part it is a question of understanding that wholeness, whatever the posture(s) or musical treatment. But that understanding may be enhanced by the use of posture and/or music.

Challenge to the president: how shall I sing? what shall I sing?

Not all priests are confident singers, and there is no way in which the presidency at Holy Communion should be impaired by an obligation to sing. There are, in fact, very few people indeed who are incompetent as singers; mostly they lack experience, basic training and self-confidence. The rediscovery of a culture of singing is a challenge for the future.

For those who can 'hold a note' there are settings with varying vocal demands and varying musical idioms. In due course there will be a demonstration recording which will help those learning the prayers.

At this stage encouragement and guidance from a musician in the church should get you on your way. And in singing even the plainsong tones you may find it helpful for the reciting tone to be sustained very quietly on the organ or by another sustaining instrument (but only the reciting note, not a chord except in those settings where it is specified).

For those who are diffident about singing a whole Eucharistic Prayer the questions remain, how should the unity of the prayer be articulated, and in what ways might music contribute to both its unity and its solemnity? Parts of the prayer may be sung, and parts spoken. Music, even the melody of the chant, might be played while the president speaks the prayer. Where there is a chordal sequence under the chant, that might accompany spoken recitation.

If only the people's parts of the prayer are sung, this raises questions of getting them started and of sustaining the continuity of the prayer: instrumental introductions to short refrains may be cumbersome and disrupt the flow.

Much may be gained by exploring the Eucharistic Prayer settings informally outside worship, or by using them initially on an occasional basis, even at special celebrations with a worship committee and/or the choral and/or music groups of the church.

Which setting of the Eucharistic Prayers shall we use in Order One?

There are four groups of settings of the Eucharistic Prayers.

Simple traditional chant

Music for Common Worship II makes provision for the singing of seven Eucharistic Prayers complete (Prayers A-G), and for all seasonal, common and proper Prefaces with a very simple chant derived from the Latin (and interchangeable with it).

Authentic traditional chant ('Sarum' chant)

The music in the President's Edition of *Common Worship* makes use of the traditional chant adapted from the medieval Latin liturgy for the Dialogue and all the Prefaces (ordinary, seasonal, common and proper), responses, acclamations and doxologies of Eucharistic Prayers A, B, C, and E. It omits Sanctus and Benedictus. Eucharistic Prayer B is set in full.

New chants

Music for Common Worship II also makes full provision for the singing of Eucharistic Prayers A-G to a new, largely pentatonic chant. There is a separate simple chant to sing Eucharistic Prayer H in dialogue.

Special settings

Music for Common Worship II includes special settings of five of the eight Eucharistic Prayers: A, B, D (2 settings), F (2 settings), and G (2 settings). Three of these settings (for Prayers D, F, and G) also appear in the President's Book.

In a number of instances it is possible to interchange parts of the settings within group 4 and with those in groups 1, 2, and 3. They can also be used with other settings of Sanctus and Benedictus found in *Music for Common Worship I*.

What provision is there for Eucharistic Prayers in traditional

language?

There is provision for singing the Eucharistic Prayers in traditional language (both Order One and Order Two) in the first three groups listed above. There are no special settings – though some could be adapted.

The presentation of the music

In the President's Edition of *Common Worship* a new form of G-clef is used, based on a lower-case g. This serves to remind you that this is an indication of the pitch shapes, but that the chant should be sung at a pitch convenient to both president and people.

In *Music for Common Worship II* the music is all presented at a pitch typically suitable for singing, with a reciting note on A flat.

In the President's Edition the music is written out in full throughout.

In *Music for Common Worship II* the simple and new chants are presented in a pointed form. This requires the president to learn the basic melodic formulas by heart, and then to follow the simple pattern of pointing in the text. This makes it much easier to sing without worrying about the notation.

Special settings are written out in full.

Proper prefaces

In the President's Edition of *Common Worship*, the extended and short proper prefaces are included with plainsong melodies.

In *Music for Common Worship II* these proper prefaces are presented in a pointed form, for use with the simple and new chants.

The traditional and new chants in detail

Simple traditional chant

This provides very simple forms of the chant for Eucharistic Prayers A-G. This includes Sanctus and Benedictus, Acclamations, responses and refrains. Where congregations and priests already know the traditional melodies of the opening Dialogue they may find it easier to continue to use them: the simple forms are entirely interchangeable with the traditional melodies. For the less familiar parts of the Eucharistic Prayer, the simple chants may offer an accessible means of singing in a plainsong idiom.

Authentic traditional chant ('Sarum' chant)

The opening Dialogue is based on a form of the Latin melody used in England before the Reformation, and in English adaptations since the late nineteenth century. The Sanctus and Benedictus (included in *Music for Common Worship II*) are also derived from a Latin model. The Acclamations are based on the chant used in the modern Roman Catholic Latin Mass. Other responses and refrains are composed within the modal framework of the chant.

New chants

Eucharistic Prayers A-G

This is an entirely new chant, and has been adapted for use with Prayers A-G. It offers an alternative for those who want to move away from the traditional idioms, but want a single melody which can be sung to all these prayers. Any of the elements of this setting can be interchanged with Prayer D (first setting), and Prayer F (second setting).

Eucharistic Prayer H

This straightforward setting of the prayer has only a small number of melodic phrases and can easily be picked up by a congregation. Singing this prayer makes it far easier for everyone to recite together, and enhances its dialogue structure.

The music of the special settings

Eucharistic Prayer A

This is a strong and accessible setting which congregations should find easy to grasp. An accompaniment is provided for those parts sung by all, but it is not obligatory.

The music for the president, included in *Music for Common Worship II*, has indications for simple chords to be sustained optionally under the singing of the prayer. The chords may also be played under a spoken recitation, to emphasise the unity of the prayer and to keep everyone mindful of the pitch of the parts sung by all.

Eucharistic Prayer B

This setting is derived from the tone used in the French Roman Catholic Church, and some of the elements are therefore interchangeable with the traditional and simple settings.

This prayer is best sung unaccompanied.

Eucharistic Prayer D: first setting

The text of this prayer was originally written with young people in mind, and this lively setting will offer them a challenge. The accompaniment provides a raw outline from which keyboard players or instrumental groups might improvise (but remember to balance the accompaniment to the singing of the text). The elements of the accompaniment can be applied to the whole prayer printed in *Music for Common Worship II*.

If the president's part of the prayer is spoken there is still scope for improvising under the text, either using the chords or the introductory ostinato. It is important to keep the flow of the prayer when the refrains are sung: a long gap while they are started will break things up too much.

Whether the president is singing or not, a cantor or choral group can best start each refrain to set the pace.

Eucharistic Prayer D: second setting

This is set in a more reflective style. It offers a very different reading of the prayer, and the melodies all derive from the Sanctus, itself based on an old Latin plainsong setting.

Eucharistic Prayer F: first setting

This prayer can be supported by a constant drone throughout (either fixed or changing). This background pitch is a sonority against which the prayer is sung. It should be treated as a constant presence rather than drawing attention to itself, though a shift to upper or lower registers may be appropriate at some points in the prayer. The prayer can also be sung unaccompanied.

Eucharistic Prayer F: second setting

The negro spiritual 'Go down Moses' is the musical source for this prayer. Although its use is likely to be occasional, it is very powerful and appealing, and may be especially appealing to young people. The rhythm looks complex because it tries to represent free improvised singing. It is best sung with spirit and confidence, and without too much concern about the exact notated rhythm.

The prayer can be sung very effectively without accompaniment. However, there is an outline for accompaniment which can be used as a basis for improvisation by keyboard players and instrumental groups. Elements of the spiritual melody can be improvised throughout the prayer (under spoken or sung recitation) as an accompaniment.

**Eucharistic Prayer G: first setting
with two options for the people's parts**

This lyrical setting has already proved popular, and the very simple settings of the people's parts work well in very large gatherings.

There are alternative settings of Sanctus and Benedictus, Acclamations and Doxology in a rhythmic and more 'composed' lyrical style. These can be sung as written (either accompanied or unaccompanied) or easily adapted for four-part singing.

The chords suggested as accompaniment to the president's text in *Music for Common Worship II* may be used to support sung or

spoken recitation.

Use of different registers of the keyboard for different parts of the prayer may enhance the effect, so long as the approach is simple and unfussy: often only three notes (with different spacings) will be sufficient. The chords may also be sung by a vocal group, so long as they can sing sustained chords in tune for long periods.

Eucharistic Prayer G: second setting

This is set in a modern plainsong idiom. The sustained chords (best played on the organ) provide a slow-moving harmonic colouring throughout.

As in other cases, the chords may be used even when the prayer is spoken.

Prayers over the Water

Chants are also provided for the Prayers over the Water at Baptism. The tone is based on that used to bless the water at the Easter Vigil, but has been simplified.

As with the simple and new chants of the Eucharistic Prayers, the texts are presented in a simple pointed form for ease of use.

Practical planning

Practical planning

Questions for a team planning the pattern of *Common Worship*

The model presented here relates to the Holy Communion: Order One, but would be applicable to other forms of service.

The questions are directed towards musical decisions, but they can be used more generally.

What kind of celebration of the Eucharist is this to be?

How might music affect and contribute to this specific celebration?

What functions does music play in the celebration?

How might the musical resources be deployed to best effect?

At what points is music essential, desirable, preferable, undesirable?

What criteria might determine the choice of music for the celebration?

What assumptions about music in the Eucharist might need to be investigated, and even challenged?

How does posture affect the structure and articulation of the Eucharist?

How does music relate to posture and/or movement?

Gathering

How can the gathering be shaped to lead towards the concluding collect?

Entrance and Greeting

What kind of music provides the re-assurance and welcome of entrance and greeting?

How might it be treated in different seasons or on different occasions during the Christian Year?

Penitential Rite

What music is most appropriate in scale and idiom for this rite?

Gloria in excelsis

How is this best treated? What is it seeking to express?

Collect

How can the silence before the collect be sustained and developed?

Liturgy of the Word

How can this be shaped, balanced and made coherent?
How might music contribute to this?

Psalm

In what different ways might this be treated to engage the whole assembly?

Gradual hymn or song

If used, how can this be used without impeding the flow from reading to reading?

Gospel Acclamation

What kind of acclamation might properly prepare for the 'high-point' of the Gospel?

Gospel

How should this be treated:

sung responses and sung Gospel

said responses and said Gospel

sung responses and said Gospel?

What are the pros and cons?

After the Gospel

Should the acclamation be repeated, or should there be other music, and – if so – of what kind, and to what purpose?

Creed

How can a positive affirmation be made in music?

Might the musical affirmation need to be separate from the recitation of the authorised text?

Intercession

What kind of musical response might be made?

And how can it be made to flow out of spoken intercessions?

Liturgy of the Sacrament

In what ways can music contribute to the shaping, balance, flow and meaning of this part of the service?

Where is music most important?

How does the transition from the Intercessions, to the Peace, to the Offertory, to the Eucharistic Prayer proceed?

How might music contribute to this process?

The Peace

How might music contribute to the Peace?

Preparing of the table

Is this a time for quiet? Or for song or instrumental music?

Offering of the gifts

Might different seasons and occasions demand different treatment?

Eucharistic Prayer

How can the 'wholeness' of the prayer be achieved?

How might music contribute?

What issues of balance, flow and transition need to be considered when part is said and part is sung?

How can the whole assembly have 'ownership' of

Sanctus and Benedictus

Acclamation (where used)

Responses (where used)

Conclusion?

Is there a place for a 'choral' Sanctus?

And, if so, how should it be treated?

The Lord's Prayer

Is this best said?

If not, how best might it be sung?

Breaking of the Bread

How long is this action?

How does it relate to Agnus Dei?

How might the music of Agnus Dei be approached?

Communion

How might music be used in the Communion, if at all?

Prayer after Communion

How can the silence after Communion be developed, and due importance be given to the prayer after Communion?

Dismissal

How might one achieve 'sending' in this concluding part of the service?

How might music contribute?

How is the transition from Communion to Dismissal achieved?

Refining the plans

The process of questioning and of planning cannot take place every week at the same level of detail, but the issues and the decisions need to be clear in the minds of all those responsible for planning and leading worship week by week.

Once there is a basic pattern, there are then opportunities to consider the implications of
the Church's seasons
week by week changes
special occasions.

The Church's seasons

may affect the inclusion or exclusion of some items;
may offer opportunities for different emphasis and balance between the sections of the Eucharist and within the sections;
can be marked by different choices of music for the regular texts (e.g. Kyrie, Gloria, Acclamation, Creed, Sanctus and Benedictus, Agnus Dei);
may allow for special items and repertoires.

Week by week

Some churches place different emphases week by week on different parts of their worshipping community (e.g. Family Communion, Evening Communion with Laying on of Hands). These variants may have an impact on the pattern as well as on the style and content of the music.

Special occasions

may require most care
simply because they are special and therefore unfamiliar to all or some of those present;
what may seem usual to regular worshippers may be quite unsettling to someone attending only on that occasion.

Making a local service book with music

Copyright and reproduction

Both the Archbishops' Council of the Church of England and the Royal School of Church Music recognise that many churches will wish to make their own service booklets.

Clear directions are given regarding copyright in the editions of *Common Worship* and in the volumes of *Music for Common Worship*.

Further information on text copyright can be found on the Church of England web site

www.cofe.anglican.org/commonworship/downloads/litcopy.rtf
and also in

A Brief Guide to Liturgical Copyright (Church House Publishing, 2000).

If you have bought a copy of the music volumes, most of the items in *Music for Common Worship* may be copied for local use without further permission beyond the required acknowledgements.

Some items are not covered by this arrangement, and separate permission will have to be obtained from the copyright holder. These items are identified by red type after the piece, and listed in the acknowledgements at the end of the volume. In some cases a CCL or Calamus licence will cover these items, but that will need to be checked before they are reproduced.

How many service booklets?

You may well decide to have several booklets, each containing the appropriate texts and music. These can provide for different patterns of worship, week by week, or on a monthly basis, or to reflect the Church's seasons.

Seasonal patterns might be distinguished in several ways, including these three models:

Ordinary Time

Seasons of preparation and penitence (Advent and Lent)

Festal days and seasons

Ordinary Time

Seasons of preparation and penitence (Advent and Lent)

Eastertide

Other festal days and seasons

Advent

Christmas and Epiphany

Lent

Eastertide

Pentecost

Ordinary Time

Saints' Days.

What to put into the service booklet

The extent of the material in the main edition of *Common Worship*, Holy Communion Order One indicates that you will need to be selective. Not every word can be put into a booklet, given the number of options.

You may find it helpful to observe the skilful use of typography in the published edition.

The sectional structure of the service needs to be clear.

Do not underestimate the ability of those who claim not to read music to pick up useful shapes from musical notation, and to be more confident in singing as a result.

If you have a seasonal or weekly group of booklets it would be well worth including the main musical items that you use during each season or kind of celebration.

If you produce a leaflet every single week this may limit the extent of the music. Do at least include anything which is new or unfamiliar.

Guidance on the process of making service booklets can be found in Mark Earey, *Producing your Own Orders of Service* (Praxis/Church House Publishing, 2000).

How to put music into the service booklet

The music will not be available immediately in a downloadable form. Meanwhile, the music can be scanned into a computer from the books, and then imported into a text file.

Without a scanner (or if the scanning quality is not adequate), you will probably do best to photocopy the required items, and physically cut and paste.

Before scanning or making copies, do make sure that you have checked for any copyright restrictions.

The print in the music volumes is large enough to allow for reduction from A4 to A5 in most instances (equivalent to reduction from A3 to A4 on the photocopier reducing button).

Make sure a musician looks at the music before final printing takes place. This may help to avoid embarrassing mistakes.

Ongoing opportunities

This is a time of new beginning.

The publication of *Common Worship* marks the beginning of a period of liturgical formation and potential spiritual growth in the Church.

Musically it is the beginning of a new impetus in liturgical creativity. It offers us an opportunity over the coming years

- to build greater understanding of the use of music in worship
- to grow in confidence in sharing in music as we worship
- to nurture a repertory that is as distinctive in its diversity, its qualities, and its traditions as the Church itself.

Other resources

Several other guides have been produced to accompany the launch of *Common Worship*. Some are specific to individual services, others are more general. A useful starting point is *Getting to know Common Worship: Material to help with the introduction of Common Worship at the local level* (Church House Publishing, 2000). This booklet, written by Mark Earey, includes a list of training materials, resources and books (pp. 41-3).

The liturgical resource, *Sunday by Sunday*, sent quarterly to RSCM affiliates and individual members, provides a week-by-week commentary on the *Common Worship* readings, suggestions for psalm settings, and lists of suitable hymns, choral and organ music.

There are numerous hymnbooks and song collections which are invaluable quarries for resources. In addition there are liturgical collections, especially those of the Roman Catholic Church, which may prove useful. A recent and comprehensive collection in two volumes is *Laudate*, edited by Stephen Dean (Decani Music, 1999). There are also anthologies of psalms and psalm songs which use a variety of translations.

It is also worth emphasising that all the liturgical music you already sing can be used in the new services of *Common Worship*. Provision is made for use of musical settings which set versions of the texts which are in earlier English versions, or even in another language. What matters is their appropriateness within the pattern of worship you have planned. Moving from 'you' to 'thee', or even from English to Latin, is less disconcerting than might at first appear.

A word of caution for those using musical settings written for Series Three or the Alternative Service Book: small changes in some of the texts (e.g. the Dialogue at the beginning of the Eucharistic Prayer and the Nicene Creed) may catch everyone out, and it may be a good idea to adapt the music to the new authorised form of the text.

Table of Psalms and Canticles by Season and Service

All the settings use the complete modern text, except where otherwise stated.

An asterisk * indicates an additional version in the appendix pointed for Anglican Chant.

Advent

Psalm 80
Psalm 122
Psalm 122 song text
Psalm 126
Song of the Wilderness *
Song of the Spirit

Christmas

Psalm 96
Psalm 97
Psalm 98 song text
Psalm 147 (13-21)
Song of the Messiah *
Song of Redemption

Epiphany

Psalm 19 (1-6)
Psalm 72 (1-8, 11-15)
Song of the New Jerusalem *
Song of Praise

Lent and Passiontide

Psalm 22 (1-11, 23-31)
Psalm 25 (1-10)
Psalm 25 song text
Psalm 51 (1-13)
Psalm 103 song text
Psalm 116 (10-17)
Song of Humility *
Song of Christ the Servant

Easter and Ascension

Psalm 23
Psalm 47 song text
Psalm 67
Psalm 93
Psalm 98 (for additional song text see Christmas section)
Psalm 118 (14-29)
Song of Moses and Miriam
Song of Faith *

Pentecost

Psalm 104 (26-36, 37b)
Psalm 139 song text
Song of Ezekiel *
Song of God's Children

Ordinary Time

Psalm 1
Psalm 34 (1-10)
Psalm 71 song text
Psalm 85 (8-13)
Psalm 119 (1-8)
Psalm 121
Psalm 130
Psalm 146
Psalm 147 song text
Psalm 150
Song of David *
Song of the Lamb

Morning Prayer

Benedicite	Song of Creation (two settings) *	short version
Benedicite	Song of Creation *	full text
Benedicite	Song of Creation	metrical text
Venite	Psalm 95	(two settings) *
Venite	Psalm 95	short version
Venite	Psalm 95	metrical text
Jubilate	Psalm 100 (two settings) *	
Jubilate	Psalm 100	metrical text
Easter Anthems	(two settings) *	
Benedictus	Song of Zechariah (three settings) *	
Benedictus	Song of Zechariah	traditional text
Benedictus	Song of Zechariah	metrical text

Evening Prayer

Phos hilaron	Song of the Light (three settings) *	
Psalm 141	verses from (four settings) *	
Psalm 104	verses from *	
Magnificat	Song of Mary (four settings) *	
Magnificat	Song of Mary	traditional text
Magnificat	Song of Mary	metrical text

Night Prayer

Before the ending of the day		
Psalm 4		
Psalm 91		
Psalm 134		
Nunc dimittis	Song of Simeon (four settings) *	
Nunc dimittis	Song of Simeon	traditional text
Nunc dimittis	Song of Simeon	metrical text

Hymn of Praise

Te Deum	(two settings) *	
Te Deum		traditional text
Te Deum		metrical text